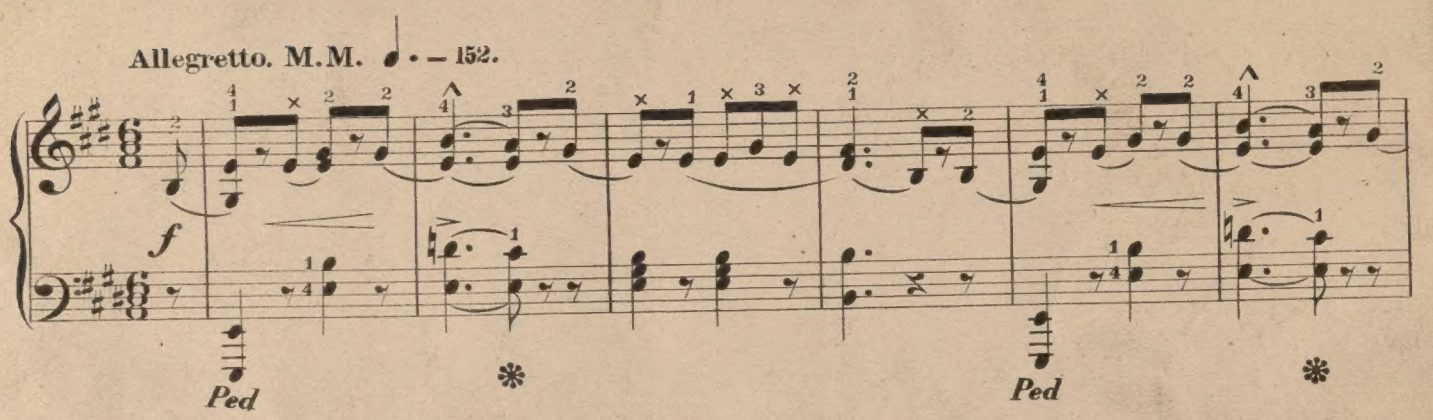
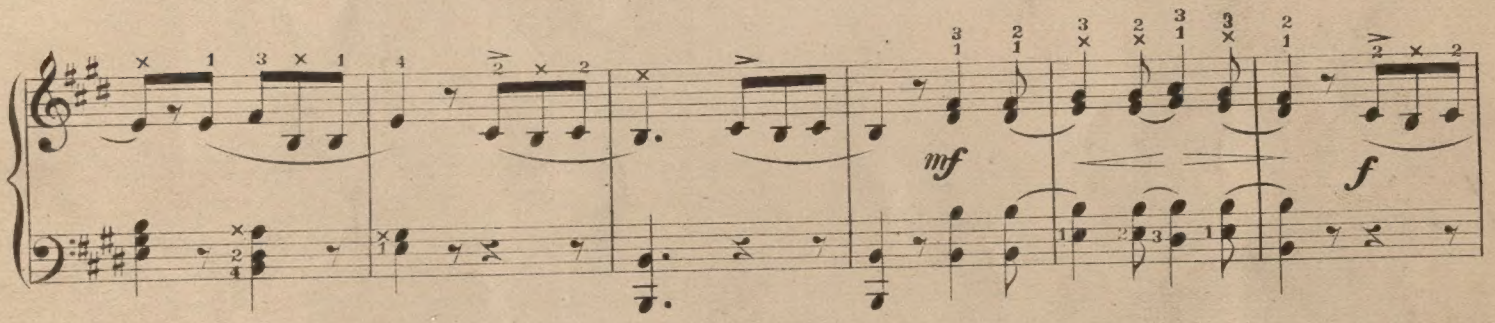
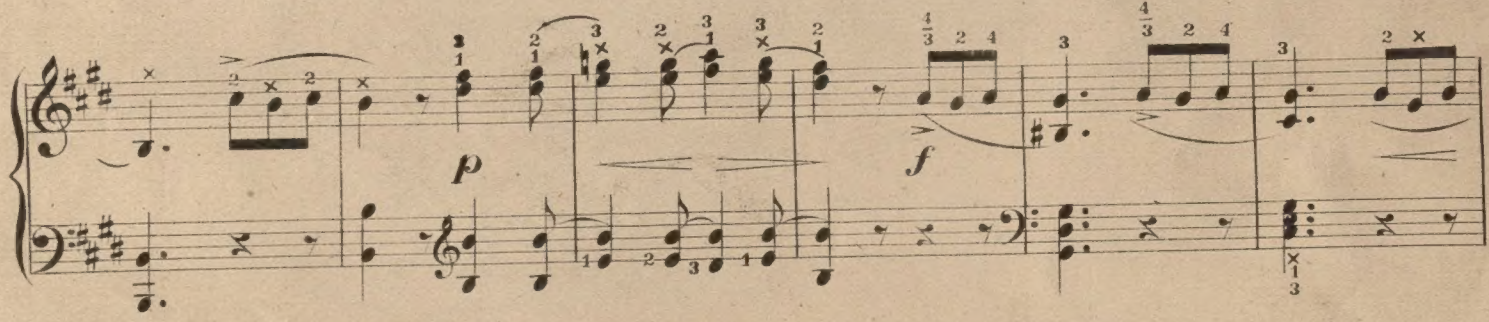
William Tell

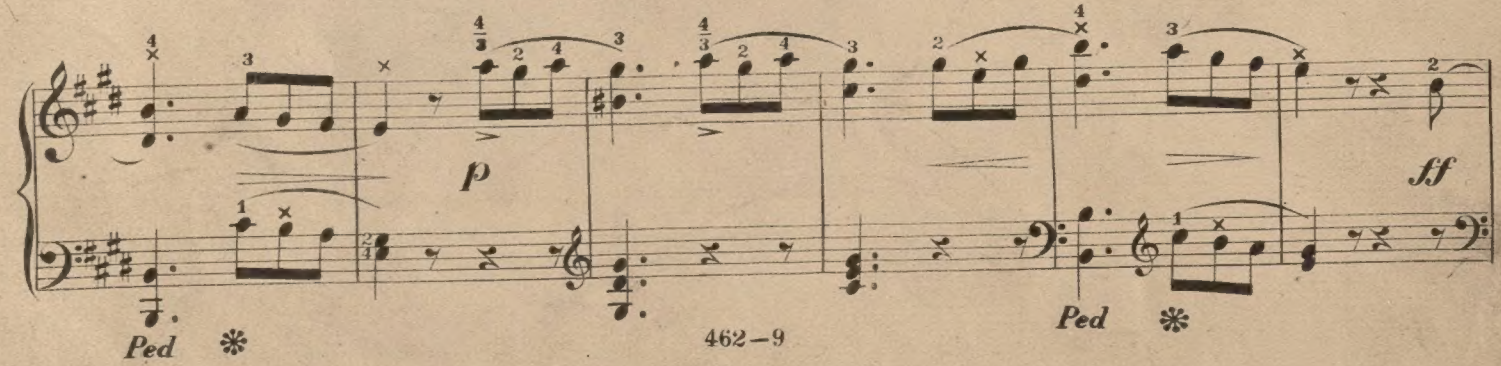
JEAN PAUL.

Allegretto. M.M. ♩. = 152.









Copyright — Kunkel Bros. 1880.

ff *Ped* *Ped*

f *Ped*

p *Ped* *ff*

fp *ff* *Ped*

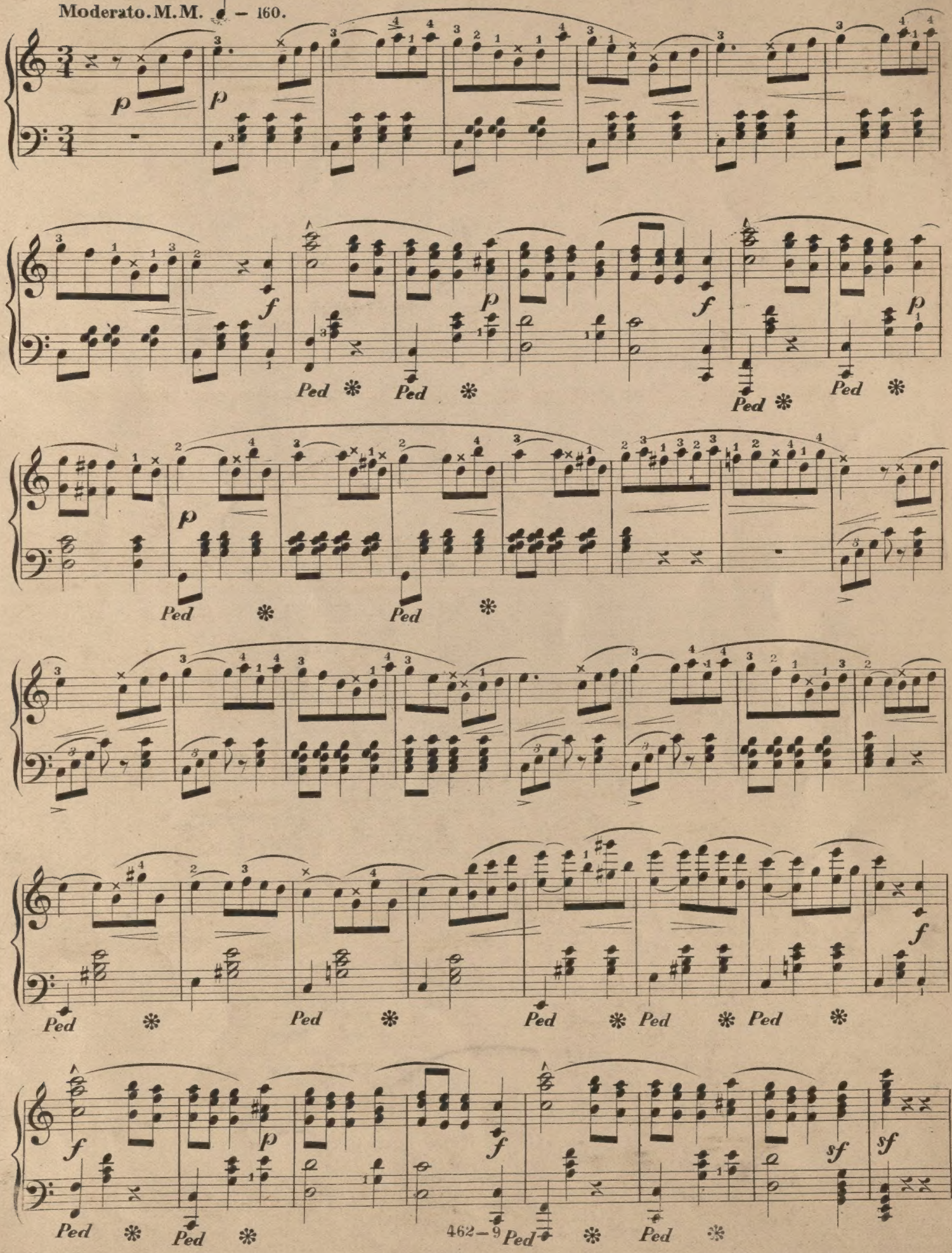
L'istesso tempo.

fp *f* *Ped*

armonioso.

mf *Ped* *Ped*

Moderato. M.M. ♩ = 160.



6

f *p*

f *p*

pp *p* *pp* *f* *pp* *p*

Ped

pp *f* *pp* *p* *p*

Ped

Andante. M.M.—46.

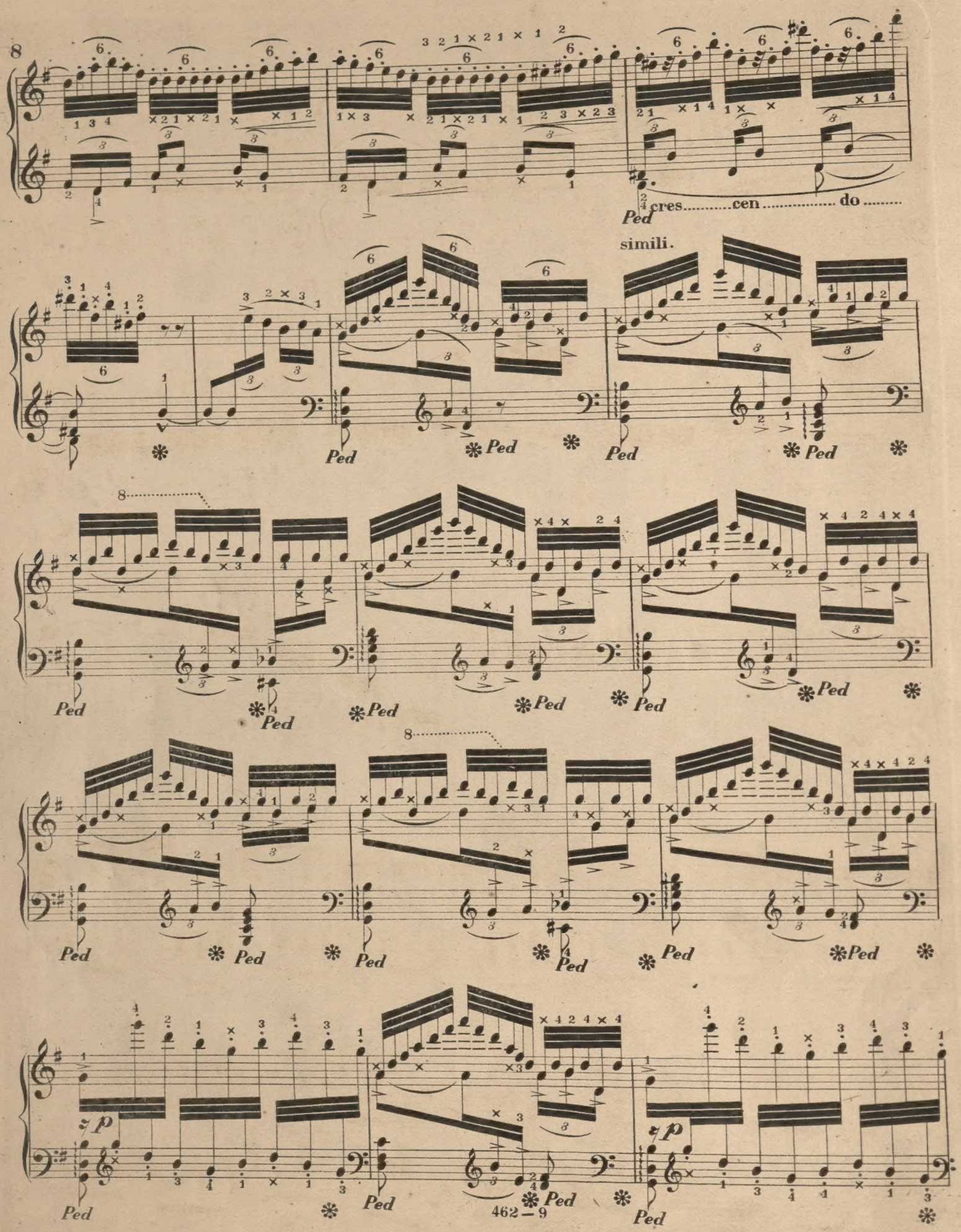
p tranquillo.

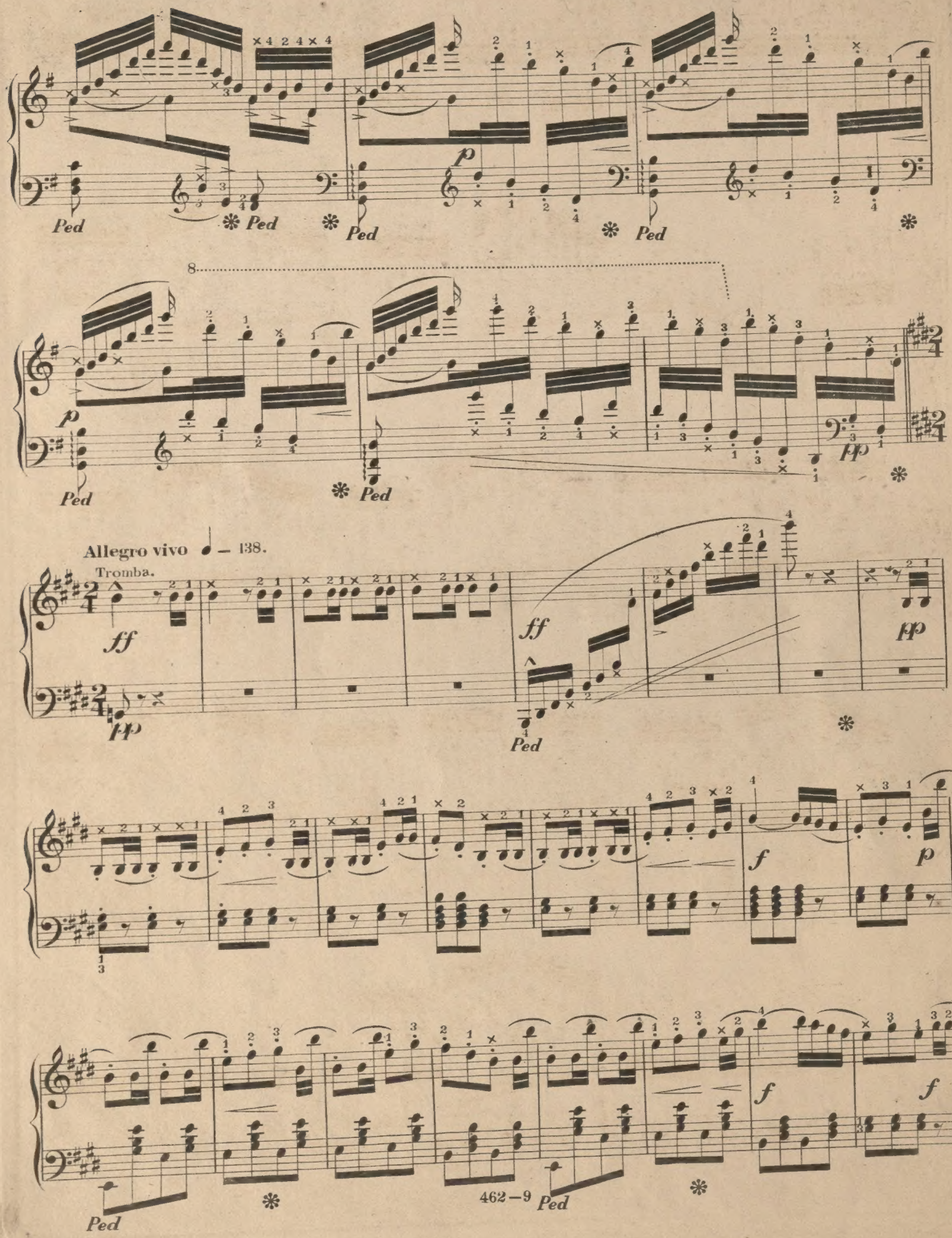
Ped Ped

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped

Oboi solo. Flute solo. Oboi solo continued

Oboi. Flute. Oboi.


cres.....cen.....do.....
simili.
Ped
p


Ped
p
8
pp
Allegro vivo ♩ = 138.
Tromba.
ff
f

8.

f *f* *ff*

ff *ff* *p*

Ped Ped

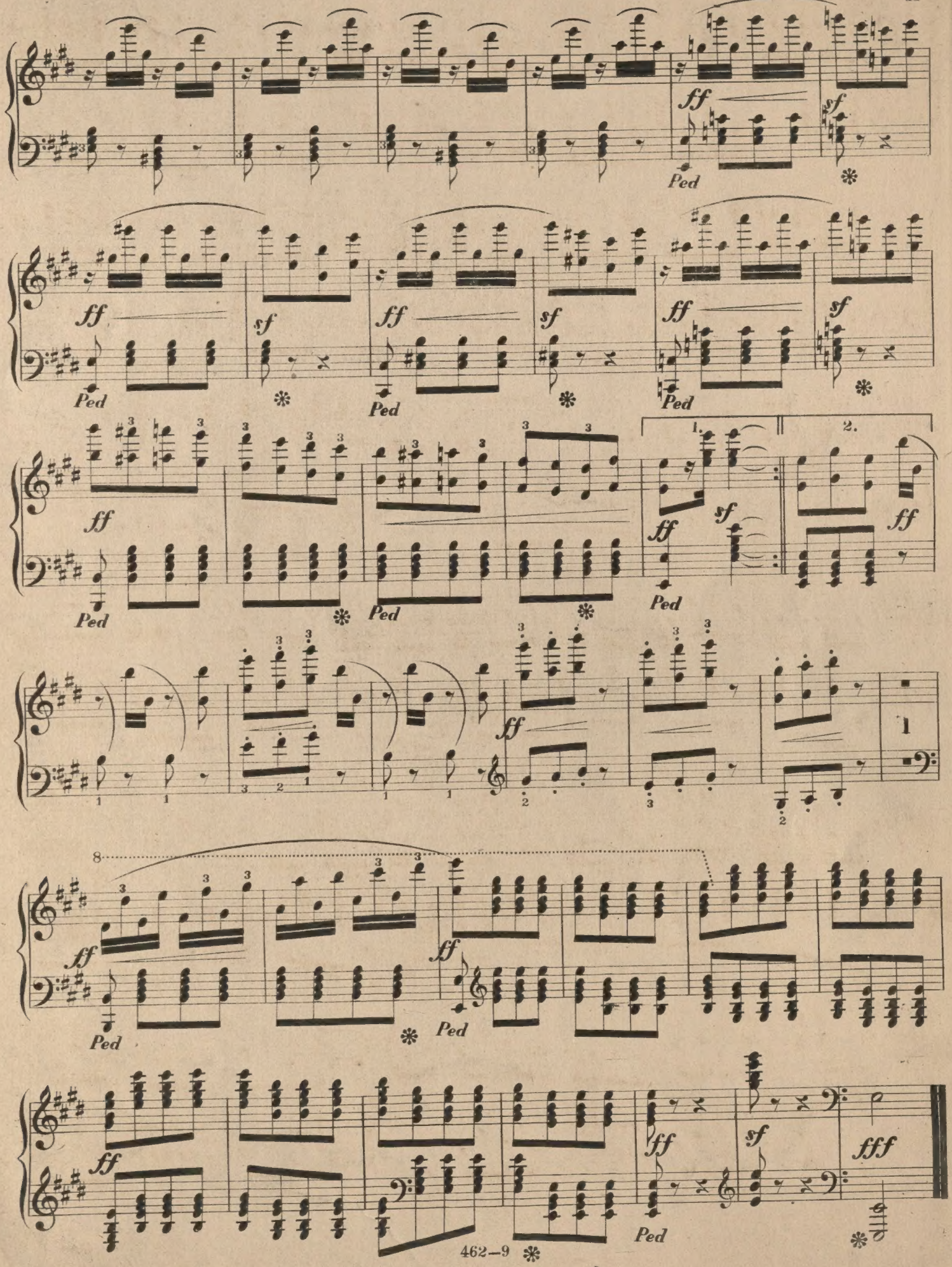
p

f *ff*

Ped Ped Ped Ped Ped

ff *sf* *ff* *sf*

Ped Ped


ff
sf
Ped
1.
2.
8
fff

10.

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUS

Far[illegible] Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies (Royal Edition), is received with thanks. I have considered them very valuable and e[illegible] dispensable for teacher and pupil. The revis[illegible] fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

MUSIC FREE! Send 15 cents for Mailing and in Return Receive **$3** WORTH OF MUSIC. Comprising from 5 to 8 pieces; the latest of our publications for the purpose of introduction. Address KUNKEL BROS. 512 Olive Street, ST. LOUIS, MO